

NEWSLETTER



A MERRY CHRISTMAS to ALL!

**Wishing Everyone a
CREATIVE NEW YEAR!**

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Pot Shots: The latest in Movie Making

Keep in Touch in 2017

The Club's new Website: <http://wollongong.myphotoclub.com.au/>

Movie Makers' News & Views: <https://wccmmmaterial.wordpress.com/>

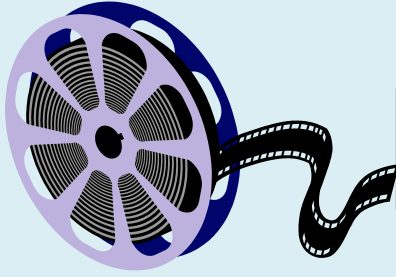
Movie Makers' Members' Video Catalogue: <http://www.wollongongcameraclub.com/video-catalogue/>

2017 Programme

Date	Meeting Agenda	Place	Responsible Member
February 7	One Minute Portraits. Bring along your completed Portrait. One Minute task set: a Moving Postcard (Vision, ambient sound, music.) Introducing Vimeo. How to set it up	School Hall	
February 21	Watch the Moving Postcard set at last meeting. Discuss -subject, camera work, sound	School Hall	
March 7	Combined Clubs' Task - "Cheers Mark"	School Hall	
March 21	Combined Clubs' Task – "Cheers Mark"	School Hall	
April 1	Combined Clubs Meeting – Clubs' challenge is "Cheers Mark"	Canberra	
April 4	Voice-Over: factors to bear in mind. Interview: with/without visible interviewer. Lighting. Task set: One Minute Doco. (Vision, Voice-over/Interview, Music.)	Venue TBA	
April 18	Review the One Minute Docos. Then: Preparation of Self and Gear	Venue TBA	
May 2	Record a short screenplay, act it out, record and distribute footage. Task: Edit footage for next meeting + Make programme for July to Nov.	School Hall	
May 16	Assess task from last meeting. What can your camera do/not do? (Get to know your gear.)	School Hall	
June 6	Midyear Comp, 2 minute maximum. Assessment of Vision, Sound and Editing	School Hall	
June 20	Titles and Credits: Overlays, scrolls, rolls, split screen etc.	School Hall	
Jul 4	Programme TBA	Venue TBA	
July 18	Show results of Time Lapse Assignment. Incorporate Titles & Credits from June 20 meeting.	School Hall	
August 1		School Hall	
August 15		School Hall	
September 5		School Hall	
September 16	Combined Clubs Meeting in Wollongong	School Hall	
September 19		School Hall	
October 3		Venue TBA	
October 17	VOTY entries	School Hall	
November 7		School Hall	
November 21		School Hall	

Colour Code: *Normal Monthly Meeting* *Extra Monthly Meeting* *Special Meeting*

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Last Month at the Club

1st December 2016 – GALA NIGHT



Photo by John Devenish

With 14 members and guests in attendance, all was set for the premiere viewing night of the year; the Gala Night for the *Videos Of The Year*. On the programme were:

Audio Visuals

A Tale of Two Villages by Sue & Bruce Shaw

Another World by Sue & Bruce Shaw

Videos

At the Glassworks by John Devenish

The Birds of Lake Wollumboola by Max Davies

Lady Elliott Island by Chris Dunn

Man Flu by Chris Dunn

Norm Neilson – Photographer by Brian Harvey

The Great Ocean Pool Crawl by Stacy Harrison

The Paint Job by Stacy Harrison

The audience vote went to *The Paint Job*. Congratulations Stacy.

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13th December 2016 – Club Annual Dinner and Prize Giving



Once again this year the audience vote from the Gala Night was overturned by the judges. The Video of the Year was Max Davies' *The Birds of Wollumboola*.



Some of the prints from members of the Photographic Group on display at the Club's Annual Dinner

Photos by Bruce Shaw & John Devenish



CONGRATULATIONS!! Max on winning VOTY for seven out the last ten years – truly a magnificent achievement.

YEAR	VOTY	Other Awards won by Max
2007	<i>Whistlefield</i>	Best Sound
2010	<i>Tumut</i>	Best Factual Video, Best Editing, Best Cinematography
2011	<i>Products of a Pine Plantation</i>	Best Factual Video, Best Cinematography, Best Editing, Best Sound
2012	<i>The Hills of Wildes Meadow</i>	Best Factual Video, Best Cinematography, Best Editing, Best Sound
2014	<i>Glenburnie Orchard</i>	Best Sound, Best Cinematography, Best Team, Best Non Fiction
2015	<i>Marine Rescue Port Kembla</i>	Best Sound, Best Editing, Best Cinematography
2016	<i>The Birds of Lake Wollumboola</i>	Best Cinematography, Best Editing. Best Audio, Best Titles



Max Davies receives his awards from Movie Makers Chairman, Chris Dunn

CONGRATULATIONS Bruce Shaw on winning the Best Audio-Visual of the Year for the last four years.

Year	Title of Audio-Visual
2013	The West MacDonald Ranges
2014	Belmore Basin
2015	Nhuddgang - The Essence of Life
2016	A Tale of Two Villages



Bruce Shaw receives his award from Movie Makers Chairman, Chris Dunn

CONGRATULATIONS Stacy Harrison on the award of the Most Improved Movie Maker



Stacy Harrison receiving her award from Movie Makers Chairman, Chris Dunn and John Devenish

Stacy won this award for her script, direction, shooting and editing of the video, *The Paint Job*. This video not only won the audience choice at the Gala Night but was the runner up in the 2016 VOTY.



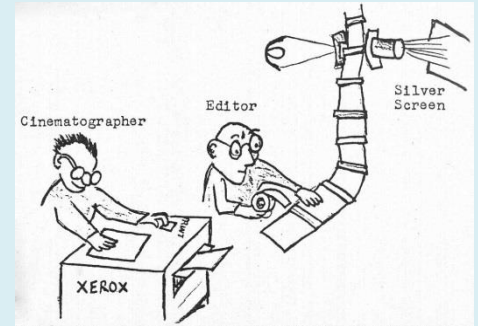
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FROM THE EDITOR'S POINT OF VIEW

by Ian Simpson

Back to School for Effective Feedback



Whilst attending my granddaughter's Primary School assembly recently I found out about a drive in education to promote "effective feedback." As the principal explained the process and the successes achieved at the school, I was struck by how relevant this process was to our "education and development" in movie making. The principal explained that they used three types of feedback: self-assessment, peer assessment and teacher assessment. This translates quite readily into our movie making education with the first two assessment methods remaining the same and only the third changed to that of assessment by competition judges.

Self-assessment is perhaps the most difficult to do quantitatively. How often have you finished a movie and thought it was the best you have ever created, only to "see" all its faults on re-viewing a couple of months later? The best we can do here is to set ourselves small challenges. These challenges can be either technical or creative. A technical one could be to shoot our next movie completely on manual settings. Creative challenges could be making one minute movies (for next February's meeting), or shoot a movie in a different genre to what you are comfortable.

Peer assessment can also be difficult as few members like to publicly criticise another member. However, here we need to again look at what our primary schools are doing. As we are all trying to learn and perfect new skills, just like our school kids, we need people to tell us whether or not we are doing the right thing. Here we have to be careful as feedback can have both a positive and a negative effect on the member.

Judges assessment is often overlooked as a potential source of effective feedback. Too often I have received judging sheets back with no comments only a mark. Such a "result" may be very "efficient" for the judge but is certainly not "effective feedback" for the competition entrant. Unfortunately many of our judges are not trained in judging movies, so they either concentrate on looking for faults, especially any of their pet hates or they just provide nothing more than an "audience appeal" result.

The first two assessments can be handled within the club environment; the latter is best handled on a national basis through FAMM. Our President indicated in the summer edition of AF&V the intent is to form a pool of judges. It would be good to have such a pool available to call upon for everything from a club's VOTY competition to the FAMM Top Five. This would be especially beneficial if each judge in the pool had some training in judging and effective feedback.

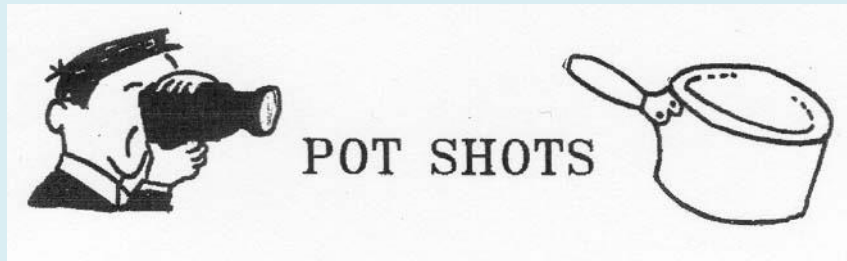
Here once again school practices can guide us as to what constitutes "effective feedback":

- *Be as Specific as Possible* – "Well Done" is not effective feedback, better if you explain what was good in the movie and what needs improvement.
- *Give the Feedback Sooner* – most effective feedback is immediately after viewing the member's movie. This possible in the club environment.
- *Present Feedback Carefully* – be aware that your feedback may be interpreted as controlling or may make the receiver uncomfortable. So it is best given in an atmosphere where the person is not compared to others.

If you are in any doubt how important effective feedback is to your learning process, then again back to school can give you guidance:

Studies have shown that learning with effective feedback can be 2 to 3 times more powerful than one year's normal study. We all need effective feedback and we expect it especially from our judges.

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Shooting by Available Darkness

Tamron have announced what they have called a “low gain-noise, wide dynamic range CMOS image sensor.” In their press release, Tamron claim their sensor created images “far exceeding that of human vision, with critical consistency established between ultra-high sensitivity and wide dynamic range.” Further they claim their sensor has an incredible 23 stop range. What that means is that this sensor could capture coloured images using only the light of a full moon and at the same time capture beach scenes in full sunlight. To prove their claim, Tamron released the following images:



As most of our small sensor camcorders have only a 5 to 6 stop range and professional cameras up to a 15 stop range, you can readily see how dramatic a development in image technology this is.

Movie Making was not meant to be Easy

Whilst trolling through Fujifilm users forums, I was recently reminded of the different skills required to make a movie compared to a snapshot and of the expectations of our audiences. One correspondent made the following comments in response to another’s question of whether you can use Fujifilm’s X cameras to make movies:

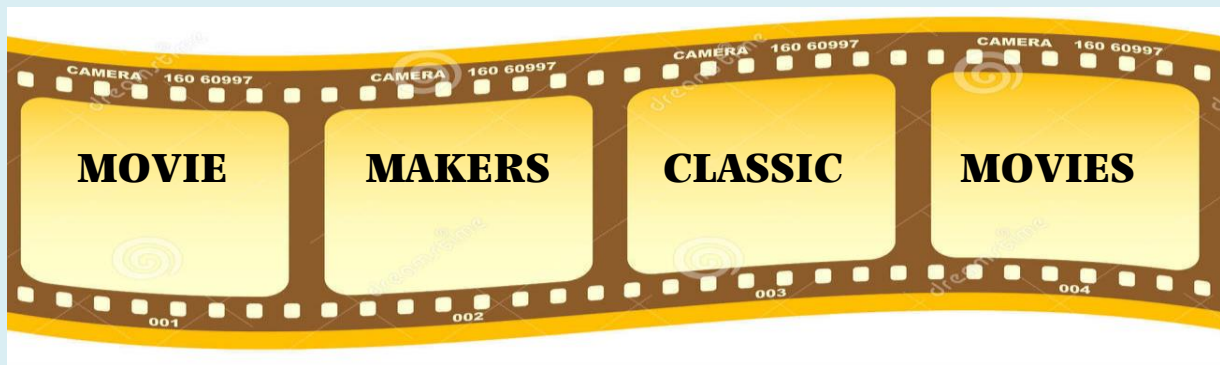
“Every camera with LiveView—and that is most cameras now—has a video feed. That does not mean that they are ideal for shooting video.”

“Above all, do a lot of practicing. Movie-making skills are very different from shooting stills, and must be learned. The learning curve is not shallow. That a camera is capable of making quality video is only the starting point. Everything depends upon the shooter and viewers will constantly be comparing your efforts to full blown camera crews whose work they see every time they turn on a TV.”

Then perhaps taking aim at club productions, the correspondent added:

“While the scripts may be shallow, the acting wooden, the camera work even on low budget stuff is generally pretty good.”

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For four years between 2000 and 2003 the WCCMM members were blessed by the very fine work of Brian & Liz McCauley. This dynamic duo dynasty dominated the competitions in those years, winning every Video of the Year Competition. More significant than their winning of competitions, as club members we witnessed such inspiring videos as *Silk*, *Pot Luck* and *The Yangtze River*.

We are now in a new era, an era that eclipses the McCauley era, it is the Max Davies era. Max has won the Video Of The Year seven times in the last 10 years. Thus he has shattered all previous club records. This is a very creditable achievement in itself but in the process Max has also bagged a sway of skills awards. Like the McCauleys, we have been privileged to see quality productions from Max. His videos take us to familiar places but present them in a new light and we meet interesting characters along the way. Max's well developed style of mixing interesting interviews with documentary footage appears so seamless and easy on the screen. However, behind that superb unity there have been many hours of effort; many kilometres travelled, many months just waiting for the right season or weather conditions, many hours of editing. This dedication shows in all his productions and is a lesson for us all. Passion for your hobby does pay dividends.

As far back as 2005 there were signs of Max's developing abilities when he won that year the *Most Improved Videographer* with *Woonona-Bulli Baptist Church*. He further justified that award when the following year he won Best Factual Video and Best Editing for *Shoalhaven Heads*.

Then in 2007 he stepped up a notch and won his first VOTY with *Whistlefield* as well as collecting Best Sound. This video had all the ingredients that Max would further refine and that would define his "style." *Whistlefield* was about the efforts of a man and his wife to build a model railway, 7 ¼ inch gauge, on their property.



Whistlefield

The documentary approach or process Max uses is certainly not unique so even though he chooses to make this type of video it cannot, in itself, be called his "style". His "style"

appears subconsciously from how he tackles this type of genre. It comes from such diverse activities and mental processes as who he chooses for his videos; how he melds the interview and supportive action; it is how he can elicit personal details from the interviewees because of a binding trust he has built up with them; it is how he builds the atmosphere through the sound track; it is in what he selects to show the viewer and what he withholds. This amalgam of personal decisions and creativity, whilst difficult to separate and identify in each of Max's movies, nevertheless as a whole earmarks his "style."

For me the videos that best exemplify Max's style are those where the story is based around people and their lives. Two such VOTY videos are *Whistlefield* and *The Hills of Wildes Meadow*. Both show the human spirit struggling to overcome obstacles to either achieve a dream or to run a family farming business. It is in the telling of personal stories that Max is at his best. In *Whistlefied* he captures beautifully the emotions of finally achieving a goal that took ten years; to finally run a train on the track they built through cuttings and over bridges. In the close cropped faces of the couple we share their sense of achievement; we can see how much the completion of this railway meant to them. Then we are shown around the track with beautifully composed shots that highlight that this track traverses a farm with chooks, cattle and farm equipment.

In the video *The Hills of Wildes Meadow* Max uses a structure that he applies to almost all his subsequent videos. He uses the interviewee to tell about a process that people are involved in. In *The Hills of Wildes Meadow* the process is the farming of potatoes. By focussing mainly on a process we lose some of the personal story. All the vagaries of potato farming dominates but there is still some insights into the human story of this family; the weariness at season's end and their cut out party lunch at the local pub. Why not view them again: *Whistlefield* -

<https://vimeo.com/144087976>

The Hills of Wildes Meadow-
<https://vimeo.com/144962171>



Whistlefield



The Hills of Wildes Meadow by Max Davies



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